Genre in the Sydney School

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The Routledge Handbook of Discourse Analysis. James Paul Gee and Mike Handford (eds) London: Routledge, 2010

1 Genre and register: a stratal model of language in social context

Genre is the coordinating principle and starting point for discourse analysis in what has become known as the Sydney School (Martin 2000, 2006; Martin & Rose 2005). The approach has been designed over the past three decades with three major influences (among others): Halliday's (1978, 1994/2004) theory of language as a social semiotic (Schleppegrel this volume, Martin 1992, Martin & Rose 2003/2007, 2008), the sociological theory of Basil Bernstein (1990, 1996/2000, Christie and Martin 2007), and a series of large-scale action research projects in literacy education (Martin 1999, 2000, Rose 2008). The functional linguistic perspective on genre analysis distinguishes the Sydney School approach along several lines: its perspective is social rather than cognitive, its analysis is social semiotic rather than ethnographic commentary, it is integrated in a functional theory of language rather than interdisciplinary, is fractally designed as a stratified, metafunctional, multimodal theory of text in social context rather than eclectic, and is interventionist in intent rather than critical. With respect to the breadth and detail of its linguistic focus, and its uniquely designed teaching strategies, Hyland (2007:153) describes the Sydney School as 'perhaps the most clearly articulated approach to genre both theoretically and pedagogically' (see also Hyon 1996, Johns 2002).

As a working definition, genres have been characterised in this research tradition as staged, goal oriented social processes: social since texts are always interactive events; goal oriented in that a text unfolds towards its interactants' purposes; staged, because it usually takes more than one step to reach the goal. In functional linguistics terms this means that genres are defined as a recurrent configuration of meanings, that enact the social practices of a culture. Such a social semiotic interpretation necessitates going beyond individual genres, to consider how they relate to one another. To begin with, genres can be related and distinguished by recurrent global patterns. For example, story genres can be distinguished on the presence or absence of sequence in time (news reports vs other stories), and the presence or absence of a complicating event (recount vs narrative); factual genres on whether they explain processes or describe things (explanation vs report); argument genres between those that argue for a point of view, or discuss two or more points of view (exposition vs discussion). Secondly the organisation of each genre can be distinguished by recurrent local patterns, such as the narrative stages Orientation^Complication^Resolution, or the exposition stages Thesis^Arguments^Reiteration.

The range of genres described in the Sydney School research is large and diverse, but is still just a fraction of the repertoire of genres available to members of a culture. This chapter presents a brief introduction to the principles of analysis, exemplified with a few of the genres described to date, including types of stories, reports, explanations, arguments and text reponses. To begin with, the model of social context underpinning the approach is briefly outlined.

Modelling context

Halliday (1978:5) described social context as 'the total environment in which a text unfolds', building on Malinowski (1935), who interpreted the social contexts of interaction as stratified into two levels – 'context of situation' and 'context of culture'. Looked at from above, we can say that patterns of social organisation in a culture are realised ('manifested/ symbolised/ encoded/

expressed') as patterns of social interaction in each context of situation, which in turn are realised as patterns of discourse in each text.

Halliday links contexts of situation to three social functions of language – enacting speakers' relationships, construing their experience of social activity, and weaving these enactments and construals together as meaningful discourse. Accordingly, contexts of situation vary in these three general dimensions. The dimension concerned with relationships between interactants is known as **tenor**; that concerned with their social activity is known as **field**; and that concerned with the role of language is known as **mode**. In Martin's (1992) terms, the tenor, field and mode of a situation constitute the **register** of a text. As language realises its social contexts, so each dimension of a social context is realised by a particular functional dimension of language. Halliday defines these dimensions as the 'metafunctions' of language: enacting relationships as the **interpersonal** metafunction, construing experience as the **ideational** metafunction, and organising discourse as the **textual** metafunction. Relations between register variables and language metafunctions are as follows:

register		metafunction	
tenor	'kinds of role relationship'	interpersonal	'enacting'
field	'the social action that is taking place'	ideational	'construing'
mode	'what part language is playing'	textual	'organising'

Genre is modelled by the Sydney School at the stratum of culture, beyond register, as a configuration of field, tenor and mode patterns. In this model, 'situation' and 'culture' are reconstrued as social semiotic strata – **register** and **genre**. Following Hjelmslev (1961), language is thus a denotative semiotic realising social context, and social context is a connotative semiotic realised through language, illustrated as nested circles in Figure 1.

Figure 1: Genre and register in relation to metafunctions of language
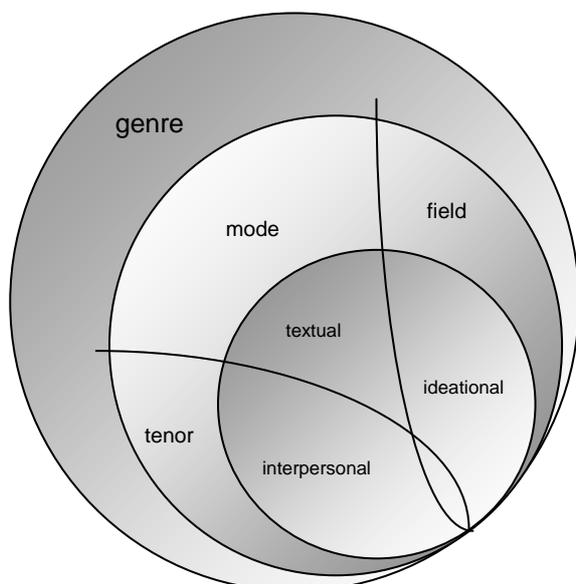
Ideology and genre

The Sydney School approach is explicitly designed as interventionist, following Halliday's view of linguistics as an ideologically committed form of social action. In this respect its model of social context is influenced by Bernstein's 1996/2000 analysis of symbolic control. Following Bernstein, ideology is understood in terms of 'relations within and between contexts' (in our terms register

and genre), that permeate every level of semiosis. In everyday contexts within local kin and peer groups, power and control may be conditioned by age, gender and other status markers. In post-colonial societies, the range of genres in a culture is further differentiated by institutions such as science, industry and administration. Control over these genres depends on specialised educational pathways, and access to these pathways depends largely on our position in relation to socio-economic power. In this kind of social complex, the scope of our control over genres of power in turn conditions our status ranking in social hierachies, our claim to authority in institutional fields, and our prominence in public life. Within specific situations, variations in control of genres translate into options to dominate or defer (tenor), to assert or concede authority (field), and to command attention or pay attention to others (mode). Ideology thus runs through the entire ensemble of language in social context, differentiating social subjects in hierarchies of power, control, status, authority and prominence, suggesting the following proportions:

ideology (access)	power
genre (management)	control
tenor (social hierarchy)	status
field (expertise and rank)	authority
mode (attention)	prominence

For these reasons, the Sydney School has been less concerned with critiquing the ideology of the powerful, than with redistributing control of the genres of power through educational intervention.

Genre relations

As flagged above, genres can be related to each other along various dimensions, such as a focus on entities vs activities, individual vs generic participants, recounting vs explaining events, explaining vs arguing, promoting vs rebutting an argument, and so on. In the context of school and academic curricula, one global perspective on written genres (by no means exhaustive) is provided by Figure 2. Here families of genres are grouped in four general categories, according to their most general social purposes, and literacy teaching focus. Firstly a primary goal of stories is to engage and entertain, so a key focus of teaching is on the language resources that authors use for engaging readers. Another group of genres functions primarily to provide information, particularly in the context of educational curricula, and a third group is concerned with procedures for activities, so a teaching focus in these genres is on their field. A fourth group functions to evaluate, texts in the case of text responses, and opinions or issues in the case of arguments, so a pedagogic focus here is on evaluative language resources. Of course any text will include multiple purposes, but the genre reflects its primary goal. In Figure 2, arrows suggest that engaging, informing, proposing and evaluating can be functions of various genres to some extent, but are foregrounded more in some than in others.

Figure 2: Common educational genres
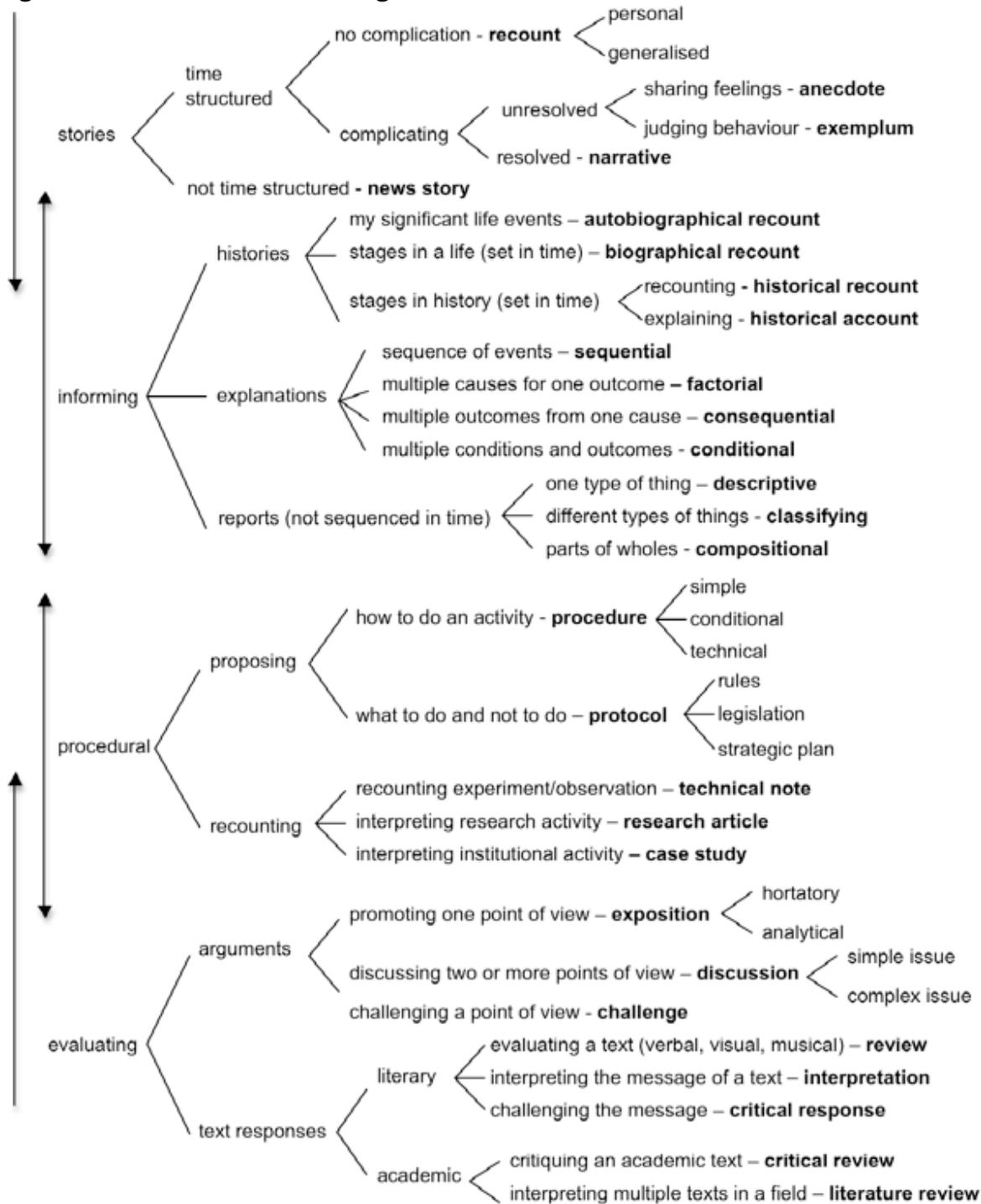
2 Engaging listeners: story genres

An early starting point for work on genres was Labov and Waletzky's (1967) analysis of the Complication^Resolution structure of spoken narratives. Whereas variations from this pattern were dismissed by Labov and Waletsky as 'not well-formed', five distinct story genres are described in Sydney School research, that are found in oral stories (Martin & Plum 1997), in children's written stories (Rothery 1994, Rothery & Stenglin 1997), in casual conversation (Eggins & Slade 1997), in literary fiction (Macken-Horarik 1996, Martin 1996), in stories of illness and treatment (Jordens 2002), and in traditional stories across language families (Rose 2001, 2005a). Each story type typically (but optionally) begins with an Orientation stage that presents an

expectant activity sequence, but varies in how this expectancy is disrupted and how the disruption is responded to. Variations in the staging and type of attitude characteristic of each story genre is summarised in Table 1 (for attitude see Martin & Rose 2003/2007, Martin & White 2005).

Table 1: Time structured story genres

staging:	experience	response	experience	attitude
recount	Record	[prosodic]	–	variable
anecdote	Remarkable Event	Reaction	–	affect
exemplum	Incident	Interpretation	–	judgement
observation	Event Description	Comment		appreciation
narrative	Complication	Evaluation	Resolution	variable

Staging and attitude in stories is exemplified here with an anecdote from the novel *Follow the Rabbit-Proof Fence*, by Indigenous Australian author Doris Pilkington (1996), about the epic journey of three girls who had been removed from their families, to return to their home in the Western Australian desert. In this extract, the policeman charged with removing the girls appears at the family campsite, and announces his intention. The stages of Remarkable Event and Reaction unfold in a sequence of intensifying problems and reactions, beginning with the appearance of the white man and the family's reaction of *fear and anxiety*; then the policeman's announcement and their reaction of *silent tears*; and finally the removal, followed by the family's intense grief. Each problem is thus evaluated by the emotional reaction that follows it. Anecdote stages are indicated with initial capitals, and expressions of affect in bold.

Orientation	Molly and Gracie finished their breakfast and decided to take all their dirty clothes and wash them in the soak further down the river. They returned to the camp looking clean and refreshed and joined the rest of the family in the shade for lunch of tinned corned beef, damper and tea.
Remarkable Event	The family had just finished eating when all the camp dogs began barking, making a terrible din. "Shut up," yelled their owners, throwing stones at them. The dogs whined and skulked away.
problem	Then all eyes turned to the cause of the commotion. A tall, rugged white man stood on the bank above them. He could easily have been mistaken for a pastoralist or a grazier with his tanned complexion except that he was wearing khaki clothing.
reaction	**Fear and anxiety swept over them** when they realised that the **fateful day** they had been **dreading** had come at last...
problem	When Constable Riggs, Protector of Aborigines, finally spoke his voice was full of authority and purpose... "I've come to take Molly, Gracie and Daisy, the three half-caste girls, with me to Moore Rive Native Settlement," he informed the family.
reaction	The old man nodded to show that he understood what Riggs was saying. The rest of the family just **hung their heads**, refusing to face the man who was taking their daughters away from them. **Silent tears welled in their eyes and trickled down their cheeks**.
problem	"Hurry up then, I want to get started. We've got a long way to go yet. You girls can ride this horse back to the depot," he said, handing the reins over to Molly.
Reaction	Molly and Gracie sat silently on the horse, **tears streaming down their cheeks** as Constable Riggs turned the big bay stallion and led the way back to the depot. **A high pitched wail broke out**. The **cries of agonised** mothers and the women, and the **deep sobs** of grandfathers, uncles and cousins **filled the air**. Molly and Gracie looked back just once before they disappeared through the river gums. Behind them, those remaining in the camp found sharp objects and **gashed themselves** and **inflicted deep wounds** to their heads and bodies as an **expression of their sorrow**.
	The two **frightened and miserable** girls **began to cry, silently at first**, **then uncontrollably**; their **grief made worse** by the **lamentations** of their **loved ones** and the visions of them sitting on the ground in their camp **letting their tears mix** with the red blood that flowed from the cuts on their heads.

The stages of a genre are relatively stable components of its organisation (labelled with initial capitals above), but phases within each stage are more variable, and may be unique to the particular text. Common types of phases have been identified in a wide range of oral and literary stories in English and other languages (Rose 2005b). Each phase type performs a certain function to engage the listener/reader as the story unfolds, by construing its field of activities, people, things and places, by evoking emotional responses, or by linking it to common experiences and interpretations of life. These functions are summarised in Table 2.

Table 2: Common story phases

phase types	engagement functions
setting	presenting context (identities, activities, locations)
description	evoking context (sensual imagery)
events	expectant events
problem	counterexpectant creating tension
solution	counterexpectant releasing tension
result	material outcome
reaction	behavioural/attitudinal outcome
comment	intruding narrator's comments
reflection	intruding participants' thoughts

Creative manipulation of story phases is a critical resource for achieving the social goals of story genres. For example in the extract from *Rabbit-Proof Fence* above, the author leads the reader's emotions through a seesaw of problems and reactions, to induce us to identify with the feelings of the family, and so to empathise with their resignation and grief at the invader's final act of barbarity.

Beyond this extract, *Follow the Rabbit-Proof Fence* is a long story whose overall purpose is to applaud the girls' tenacity at returning to their family against all odds. But like novels in general, it is constructed as a series of smaller stories, which function in this case to engage the reader in sharing the protagonists' feelings, and admiring the girls and their helpers and condemning their captors and pursuers. One way this is achieved is by building and releasing tension, through series of problems and responses on the various scales of events, story stages, and whole chapters. Longer texts such as novels are thus modelled as macrogenres (Martin 1994, Martin & Rose 2008).

While the deployment of phases in stories is highly variable, biographical recounts are more predictable. They also begin with an Orientation, that typically charts the person's birth and early life, and perhaps the reasons for their fame, and follow with the stages of their life, or Life Stages. Each stage in the person's life is a phase of the text, and is typically signalled by a time or place, as starting point of a sentence (Theme in Halliday's 1994/2004 terms), underlined here.

Orientation

Nganyintja is an elder of the Pitjantjatjara people of central Australia, renowned internationally as an educator and cultural ambassador. She was born in 1930 in the Mann Ranges, South Australia. Her early years were spent travelling through her family's traditional lands, living by hunting and gathering, and until the age of nine she had not seen a European.

Life Stages

At that time her family moved to the newly established mission at Ernabella, 300km to the east of the family homeland. They were soon followed by most of the Pitjantjatjara people, as they were forced to abandon their Western Desert lands during the drought of the 1940s. At the mission, Nganyintja excelled at school, becoming its first Indigenous teacher. She married Charlie Ilyatjari and began a family that would include four daughters, two sons, eighteen grandchildren and ever more great-grandchildren.

In the early 1960s the family moved to the new government settlement of Amata, 100km east of their traditional lands, which they visited with camels each summer holiday, renewing their ties to the land and educating their

children in their traditions. <u>Then in 1979</u> they were able to buy an old truck and blaze a track through the bush to re-establish a permanent family community at Nganyintja's homeland of Angatja.

<u>In those years</u> the tragedy of teenage petrol sniffing began to engulf the Pitjantjatjara people. Nganyintja and Ilyatjari established a youth cultural and training program at Angatja, and worked for many years to get young people out of the settlements in the region and educate them, both in their cultural traditions and in community development skills. In addition, Nganyintja became a widely respected leader and spokesperson for her people.

<u>During the 1980s</u> Nganyintja and Ilyatjari hosted many visits from students and organisations interested in learning about Indigenous Australian culture. <u>In 1989</u> they established a cultural tourism venture known as Desert Tracks, that has brought hundreds of Australian and international visitors to Angatja, and provided income and employment to many Pitjantjatjara people, as well as winning major tourism awards.

<u>In 1993</u> Nganyintja was awarded the Order of Australia Medal for her services to the community. She is remembered for her vision and the love she gave unstintingly to her family and her people.

Historical recounts follow a remarkably similar pattern, with each phase typically signalled by time Themes, although their field is the life of institutions rather than individuals, and their first stage is typically an historical Background. Historical accounts are similar again, except that they introduce causal relations, explaining as well as recounting historical events. For description of genres in history see Coffin 1996/2007, 2003, 2007, Martin 2001, Martin and Rose 2008, Veel and Coffin 1996.

3 Informing readers: explanations, reports, procedures

Explanations, reports, procedures and protocols have evolved along with the institutional contexts of science, industry and administration. Genres in the natural and social sciences are described in Halliday & Martin 1993, Humphrey 1996/2008, Lemke 1998, Martin & Painter 1986, Martin & Veel 1998, Unsworth 2001, 2004, Wignell 1997, in science based industries in Rose 1997, 1998, Rose et al 1992/2008, and in administration in Iedema 1995/2008.

Reports - classifying and describing things

Reports may classify an entity and then describe its features (descriptive), subclassify a number of things with respect to a given set of criteria (classifying), or describe the components of an entity (compositional). The stages of reports include Classification of the entity and its Description, but the phases within the description vary with the type of report and the entity being described. For example, descriptive reports about animal species typically include phases such as appearance, behaviour, habitat, while descriptive reports about countries may include location, population, topography, economy, etc. The potential is illustrated here with a classifying report. In this example, organisms are classified as producers or consumers, so the text begins with the Classification system followed by a Description of types. The phases describe each type (in bold), in terms of the criteria for their subclassification (underlined).

Classification	**Producers and consumers**
	We have seen that organisms in an ecosystem are first classified as <u>producers or as consumers of chemical energy</u>.
Description type 1	**Producers** in ecosystems are typically photosynthetic organisms, such as plants, algae and cyanobacteria. These organisms <u>build organic matter</u> (food from simple inorganic substances by photosynthesis).
type 2	**Consumers** in an ecosystem obtain their energy in the form of chemical energy present in their 'food'. All consumers <u>depend directly or indirectly on producers for their supply of chemical energy</u>.
type 2a	Organisms that <u>eat the organic matter of producers or their products</u> (seeds, fruits) are called **primary consumers**, for example, leaf-eating koalas (Phascolarctos cinereus), and nectar-eating honey possums (Tarsipes rostratus).
type 2b	Organisms that <u>eat primary consumers</u> are known as **secondary consumers**. Wedge-tailed eagles that prey on wallabies are secondary consumers.

type 2c   Some organisms <u>consume the organic matter of secondary consumers</u> and are labeled **tertiary consumers**. Ghost bats (Macroderma gigas) capture a variety of prey, including small mammals.

The classification taxonomy realised in this text is represented in Figure 3. Left-right system networks are used for classification in SFL, in contrast to top-down 'tree' diagrams which distinguish compositional taxonomies.

Figure 3: Classification taxonomy realised by a classifying report
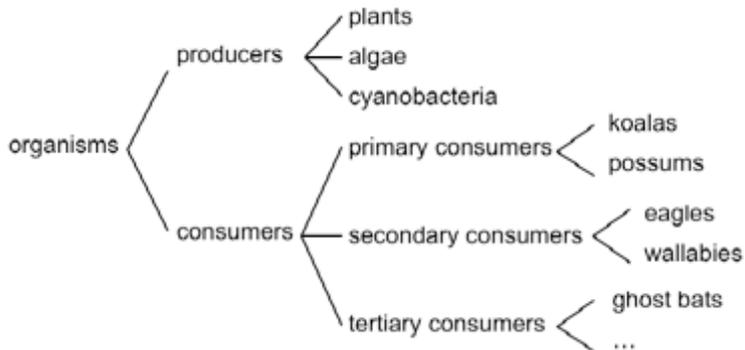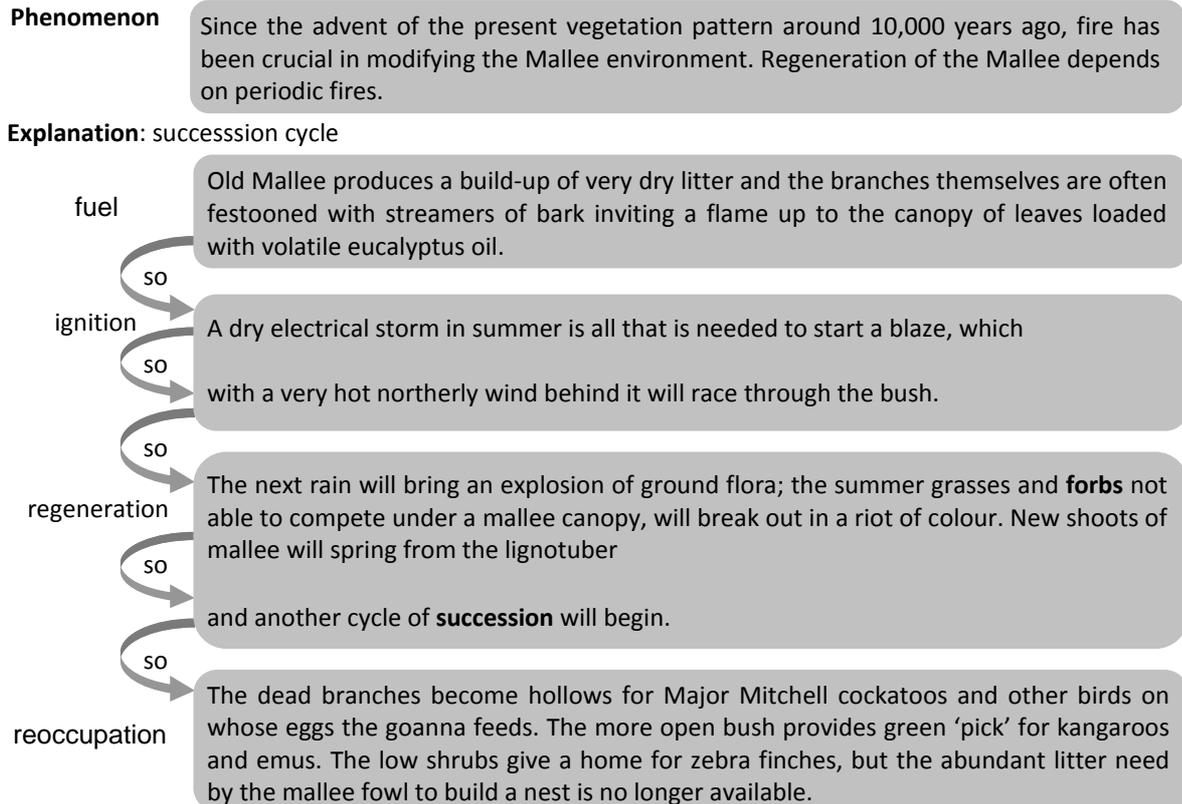

In academic fields such as science, that take the form of a 'coherent, explicit, and systematically principled structure, hierarchically organised' (Bernstein 1996/2000), the global structure of textbooks is typically that of classifying reports, of types and their sub-types. That is the field as a whole is organised in the textbook macrogenre as a taxonomy of types, and the description of each type gives the criteria for its classification within the taxonomy.

Explanations - how processes happen
Explanations imply sequences of causes and effects: process x occurs, so process y results, which in turns causes process z, and so on. This kind of logical pattern has been termed an **implication** sequence (Halliday & Martin 1993). The typical structure of explanations is to start by specifying the Phenomenon to be explained, followed by the implication sequence that explains it, i.e. the Explanation stage. Explanation genres are of four general types: a sequence of causes and effects (sequential), multiple causes for an outcome (factorial), multiple effects from an input (consequential), or multiple conditions and effects (conditional). This potential is illustrated here with a sequential explanation of steps in the cyclic burning and regeneration of the mallee eucalypt (Corrigan et al 1991:100). In Figure 4, causal relations between each step are made explicit with arrows, glossed as 'so'.

Figure 4: Fire – a natural process which is now significantly influenced by humans

Phenomenon

> Since the advent of the present vegetation pattern around 10,000 years ago, fire has been crucial in modifying the Mallee environment. Regeneration of the Mallee depends on periodic fires.

Explanation: successsion cycle

fuel

> Old Mallee produces a build-up of very dry litter and the branches themselves are often festooned with streamers of bark inviting a flame up to the canopy of leaves loaded with volatile eucalyptus oil.

so

ignition

> A dry electrical storm in summer is all that is needed to start a blaze, which

so

> with a very hot northerly wind behind it will race through the bush.

so

regeneration

> The next rain will bring an explosion of ground flora; the summer grasses and **forbs** not able to compete under a mallee canopy, will break out in a riot of colour. New shoots of mallee will spring from the lignotuber

so

> and another cycle of **succession** will begin.

so

reoccupation

> The dead branches become hollows for Major Mitchell cockatoos and other birds on whose eggs the goanna feeds. The more open bush provides green 'pick' for kangaroos and emus. The low shrubs give a home for zebra finches, but the abundant litter need by the mallee fowl to build a nest is no longer available.

adapted from Martin & Rose 2008

Procedures, protocols and procedural recounts

Space precludes more than a brief outline of the diverse procedural genre family. Procedures are of course endemic in everyday contexts, from recipes to appliance manuals, but also in industrial fields, from simple procedures on the factory floor, to those involving specialised operators or technicians (technical), and multiple choice points for action (conditional), often accompanied by complex flow charts. Protocols range from lists of rules and warnings that accompany appliances, to legislation (Martin & Rose 2003/2007) and strategic plans developed in commercial and administrative contexts (Iedema 1995/2008). Procedural recounts range from experiment reports required of school students, through technical notes that recount the investigation of an industrial problem and recommend action, to academic research articles that recount a method of research and interpret its results, and case studies that interpret a wide range of activities in various institutional fields (Rose 1997, 1998, Rose et al 1992/2008).

Multimodal explanations, reports and procedures

Explanations, reports and procedures in science and technology frequently include diagrams, charts, photographs, line drawings or maps, that support the reader to interpret the verbal text. Conversely, such visual supports can rarely stand alone without verbal text to interpret them. Multimodal technical genres are described in Martin and Rose (2008) from three perspectives: types of ideational meanings construed by visual images; textual organisation characteristic of visual images; and relations between visual and verbal genres in multimodal texts.

This potential is briefly exemplified here with the system of ideational meanings in technical images, in which the focus is either on entities - classifying or de/composing them, or on activities - either a single activity (simple) or a sequence (complex). Categories within an image may be either explicitly labelled, or implicit for the reader to infer - from the accompanying verbal text or assumed knowledge of the field. Images may also be relatively iconic representations of an entity

or activity, such as a photograph or realistic drawing, or they may be symbolic representations such as diagrams. In between, indexical images, such as outline drawings, are neither realistic icons, nor purely symbolic, but indicate some recognisable features of the represented entity or activity. These three sets of features give the options in Figure 5.

Figure 5: Options in technical images for ideational meanings
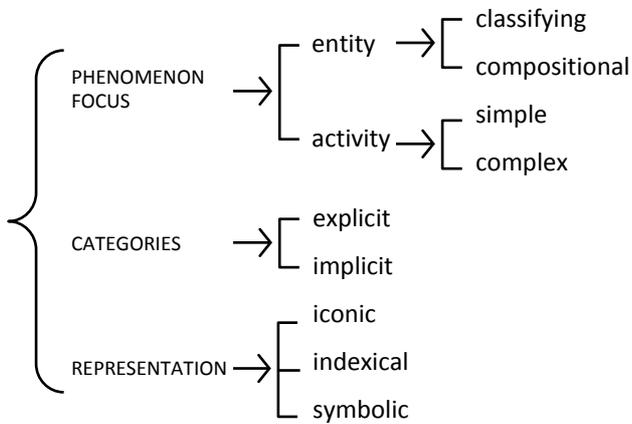
An iconic classifying image is Figure 6, which classifies types of environment in Australia's Western Desert, with realistic drawings. Each landscape type is explicitly labelled with its Indigenous Western Desert name: *puli* (rocky ranges), *kurku* (mulga plains), *pana* (grass plains), *tali* (sand ridges), *karu* (creeks and rivers) and *pantu* (salt lakes).

Figure 6: Types of Western Desert environment
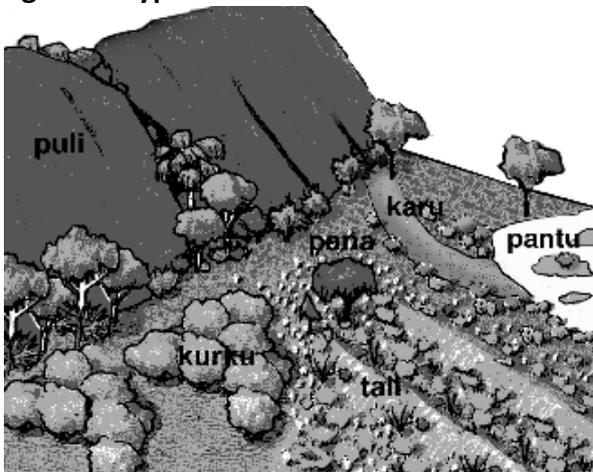
from Rose 2001

This iconic classifying image can be contrasted with symbolic classifying images such as the system networks in Figures 2, 3 and 5 above, the symbolic compositional diagram in Figure 1, and the indexical activity focus in Figure 4, in which arrows indicate logical relations. This is a small sample from the large and growing body of Sydney School research in multimodal genres, such as Bednarek & Martin 2009, Dreyfus, Hood & Stenglin in press, Painter & Martin in press, Unsworth 2004.

4 Evaluating discourses: arguments and text responses

Argument genres negotiate positions in public discourse. Perhaps the best known is exposition, in which a position is expounded, argued for and reiterated (Thesis^Arguments^Reiteration). Expositions vary in the number of supporting arguments (though commonly three) and reiterations of the thesis (typically one following the arguments). While expositions are organised around arguments for a single position, discussions are scaffolded around competing positions, in which one will be presented, then undermined by counter-arguments, and the discussion resolved in the latter's favour (Issue^Sides^Resolution). They vary with the number of issues discussed: simple discussions present one issue, then sides for and against; complex discussions include for and against sides for a series of sub-issues. And complementing these promotional genres is the challenge, which sets out to demolish an established position, effectively an anti-exposition (Position^Rebuttal). The potential is illustrated here with a complex discussion (from Rowe 1998), in which the issues are scaffolded by means of metadiscourse (*reasons, argument, opposition* and the metaphor *political hot potato* - underlined below), and the the author's counterarguments by concession and negation (in bold).

	Plus to immigration equation
Issue	Both before and since the White Australia policy of the 1950s, immigration has been a <u>political hot potato</u> – **yet** the economic evidence shows immigration has been extremely good for the nation. **In spite of the facts**, today's economic nationalist parties – One Nation, the Australian Democrats, Advance Australia, the Greens and Australia First – espouse policies of greatly reduced or zero net migration. They do so for <u>several reasons</u>.
Sides	<u>The most common argument against</u> allowing migrants in numbers is based on a lopsided view
issue1 - economy	of the impact on Australia's economy. The Advance Australia party wants to call a "halt to all immigration until we have solved our unemployment problems" **as if the only** impact of migration is to take jobs which might otherwise be available to unemployed Australians.
	But the impact of immigration is determined **not only** by the number of jobs migrants take, **but also** by the jobs they create. Population growth through migration creates demand for housing, goods and services which is met through higher production which in turn leads to higher employment. Depending on the size and composition of the migrant intake, most studies show the net impact of immigration on unemployment is positive.
issue2 - environment	**Although** all the nationalist parties have some economic or cultural components to their anti-immigration policies, most of the bigger ones make the environment – **not** the economy – the <u>main plank of their opposition</u> to migration. The Australian greens argue that "Australia's voluntary immigration program has to be reduced as part of a strategy to achieve eventual stabilisation of the Australian population". Similarly One Nation proposes "to cap population growth for environmental reasons".
	Yet by the admission of most of the parties that espouse an end to population growth, there is **nowhere near** consensus on what Australia's sustainable population might be, **nor even** whether there is a single figure which represents Australia's carrying capacity. The evidence that Australia is overpopulated is **not** very persuasive. Australia has one of the lowest population densities in the world. It produces far more food than it consumes – we could double our agricultural production and still have a trade surplus in food.
issue3 - culture	<u>Perhaps even more important than the economic benefits</u> of migration is the contribution that immigration has made to our quality of life in the broadest sense – through cultural diversity, access to new ideas, and myriad everyday choices of foods, arts, clothes and so on which were **not on offer** to past generations of Australians.
Resolution	One of the most influential principles which environmentalists have introduced to economics is inter-generational equity. Our legacy to future generations should include sustainable economic growth and environmental quality. It would be a shame if we also bequeathed a cultural desert.

Beyond the scaffolding provided by metadiscourse, negation and concession, the author deploys a multitude of appraisals to promote his position and dismiss his opponents', including explicit

evaluations, or **inscribed attitudes** (*extremely good, positive, perhaps even more important, lopsided view, not very persuasive, shame*), but more often implicit or **invoked attitudes** (*economic nationalist, anti-immigration, admission, creates demand, contribution, quality of life, diversity, access, new ideas, influential, equity, sustainable, legacy, cultural desert*), and **amplification** (*greatly reduced or zero, most common, most of the bigger ones, one of the lowest, far more, could double, even more, broadest sense, myriad everyday choices*). Manipulating such prosodies of appraisal, within the overall scaffolding of argument genres, is a highly complex skill, that potentially affords the adept writer a prominent voice in public discourse, and a powerful weapon for promoting ideological positions (Hood & Martin 2006, Martin & Wodak 2003). But aside from political contexts, deft manipulation of argument genres and appraisal prosodies is also an essential skill for academic writing, both for researchers promoting their work, and students demonstrating their acquisition.

Response genres - evaluating texts

Another major set of genres for exercising influence and demonstrating competence are text responses. Reviews of all kinds are endemic in post-colonial culture, describing and evaluating products from books and movies to cars and airlines. They typically include the elements Context^Description^Evaluation, although varying in their relative size and ordering. Beyond reviews, a key genre in the secondary school curriculum is interpretation. Mastery of the interpretation genre demonstrates "that one is able to 'read' the message of the text and hence is able to respond to the cultural values presented in the narrative" (Rothery 1994:156). Staging of interpretations include an Evaluation of both the text and its message, a Synopsis that selects certain elements of the text to illustrate the message, and Reaffirmation of the evaluation, illustrated here with an interpretation of the movie *Rabbit Proof Fence* (K. Martin 2005). Here inscribed attitudes are in bold, and invoked attitudes underlined.

Evaluation		It's **intriguing** how a **simple** story (originally released in 1996 with the title *Follow The Rabbit-Proof Fence*) could become such a **huge international success**. Aunty Doris had an **amazing** mother who undertook the **most incredible** journey of her life **against every single adversity** - both <u>natural and man-made</u> - and <u>still ended up losing</u> her own **precious** children to the <u>same government policy she thought she had conquered</u>. It <u>could only happen in Australia really</u>.
Synopsis		For **those on another planet** for the last 12 months (or **in denial** of Australia's **terrible history**
message1 stolen	-	**of abuse** against Aboriginal people), *Rabbit Proof Fence* is the **true story** of Molly, born near Jigalong in the remote Pilbara region of Western Australia. **Forcibly stolen** as a child from her mother, along with her two sisters she is taken to the **penal like** Moore River Settlement near Perth - <u>a long way from home</u> and <u>virtually another world</u> for the trio.
political context		The policy makers of the time were **adamant** about the <u>"rescue of the native"</u> in Western Australia - that by integrating them into white society and <u>breeding them out</u> they could be <u>saved from their own "primitive savagery"</u>. Moore River was a <u>testament to these scruples</u> in that it was <u>responsible for training</u> these half-caste children to be <u>servants for white families</u>, mainly in regional areas.
message2 escape	-	**Treated harshly** at Moore River, Molly sees **only one option** for her and her siblings – to commence the journey back home to her mother and extended family on foot. <u>Escaping from their captors</u>, the girls had <u>no maps to guide them</u> on the <u>1600 kilometre journey</u>, just a long standing landmark to <u>man's battle against nature</u> - a north/south running rabbit-proof fence that stretched the length of the country to <u>lead them home</u>.
Reaffirmation		It's **gripping stuff really**, **full of adventure, tragedy and rejoices** - **prime material** for a feature length movie. It took the **bravery** of Australian director Phillip Noyce to see the **inner triumph** of this novel and turn it into a **much lauded** and **almost definitive** visual record of <u>this country's treatment</u> of Aboriginal people. And **every single** word is based on **truth**.

The interpretation begins by strongly evaluating both the film, and its twin messages of tenacity and injustice. The Synopsis presents the events that carry these messages – the initiating injustice

and its political context, and the girls' heroic escape, and the film and its messages are then strongly re-evaluated in the Reaffirmation. As with arguments, the play of appraisal is critical to the goals of the genre. The tenor enacted in this particular instance is one of solidarity, drawing the reader in by sharply excluding both 'policy makers of the time' and 'those on another planet… or in denial', and proliferating explicit attitudes.

Where interpretation is the central genre in literature studies in the secondary school, critical responses are the domain of academic literary criticism, going beyond interpreting to challenge the message of a text. They typically begin with an Evaluation that suggests the possibility of challenge, followed by text Deconstruction that reveals how the message is constructed, and finally the Challenge which denaturalises the message. Clearly, mastery of the interpretation genre is an essential foundation for this more complex and highly specialised task, but also for other response genres that are found across academic disciplines. Key genres are critical reviews that critique an academic text, and literature reviews that discuss multiple positions taken by texts in a field. The latter are organised like complex discussions, starting with the Topic of study, followed by an Issues stage, that presents various writers' positions on each issue within the topic.

5 Apprenticing learners: genre based literacy methodology

Inequalities in access to the privileged genres of modern institutional fields has been a central concern for the Sydney School program. The description of written genres has developed in tandem with a long term literacy intervention, designed to provide access for all students to the linguistic resources required for educational success. There have been three major phases in the genre based pedagogy's development: the initial design of the genre writing pedagogy in the 1980s, with a handful of genres in the primary school; the extension of the writing pedagogy in the 1990s, to genres across the secondary school curriculum and beyond; and the development of the reading pedagogy from the late 1990s, integrating reading and writing with teaching practice across the curriculum at primary, secondary and tertiary education levels.

The initial design of the pedagogy was influenced by Halliday's (1975) and Painter's (1984, 1996) work on language learning in the home, from which the principle of 'guidance through interaction in the context of shared experience' was adapted for classroom language learning contexts. On this principle, a teaching-learning cycle was designed by Rothery (1994, 1996) and her colleagues, with three main stages – Deconstruction (guiding students to recognise the cultural context, staging and key linguistic features in model texts), Joint Construction (guiding the whole class to construct another text in the same genre), and Individual Construction (in which students write a third text in the same genre). The success of this explicit research based methodology has made it a standard literacy teaching practice in all Australian primary schools and increasingly internationally, as well as in ESL and academic literacy programs.

Over the past decade, the principles of language learning through guided deconstruction and reconstruction of model texts has been extended in the *Reading to Learn* methodology. This methodology adds more intensive levels of support for students to recognise patterns of language in reading texts, and to appropriate them in their writing. In addition to a more detailed language focus, it uses highly designed cycles of teacher-class interaction to enable every student to read and write texts that are well beyond their independent competence (Martin 2005, Martin & Rose 2005, in prep, Rose 2004, 2007, 2008, in press, www.readingtolearn.com.au). The *Reading to Learn* strategies have been consistently shown to accelerate literacy development at twice to over

four times expected rates, at the same time as they rapidly narrow the gap in any class between the most and least successful students (McRae et al 2000, Culican 2006, Rose et al 2008).

While there is not the space to elaborate on the pedagogy, and has only been room for a brief sketch of the rich variety of genre research that underpins it, we hope that discourse analysts and educators can use this contribution as a starting point to explore the areas that interest them in the Sydney School research.

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